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ecclesiastical Art is essentially Byzantine. To this day the turrets and small pointed domes of contrary flexure remind one at once of the Mohammedan architecture, another offspring of the same Byzantine style, the fertile parent whose influence is manifest throughout the whole of mediæval Art. It was but natural that the Art of Constantinople should be imported, together with Christianity, from the Eastern capital, and that, as happened elsewhere, Byzantine architecture and artists should follow the wake of successful evangelists, many of whom were themselves highly skilled in the arts. St. Basil, in his twentieth Homily, says that painters effect as much by their pictures as orators by their eloquence. Methodius, one of the apostles of the Slavonic peoples, is said to have painted in the eighth century a picture of the Last Judgment, which converted Bogoris, Prince of the Bulgarians. These early missionaries, whether to the West or East, were also skillful scribes and illuminators, and left many an autograph copy of the Scriptures or the fathers, to be prized above all gold by the descendants of those whom they had baptized. Illuminated manuscripts, indeed, offer perhaps the most complete material for the history of Art, being preserved from the ruin which has overtaken larger and more conspicuous monuments. The visitor to the libraries and museums of Moscow and St. Petersburg will have been struck by the beauty, elaboration, and peculiar ornamentation of the illuminated MSS. there displayed.

Attention may here be called to a fact unknown or ignored by Western writers. According to the early and imperfect chronicles, the first of the Grand Dukes of Vladimir, Andrew Georgievich, desiring to build the Cathedral of the Assumption in the city of Vladimir, on the Kliazma, in the twelfth century, procured architects from Lombardy, where the Romanesque architecture was in its full development; and this cathedral and several other subsequent buildings left indelible traces of this Lombard influence, which may be studied in Count Stroganoff's monograph, "Dimitrievsky Sobor vo Vladimiré." With these two influences—both Byzantine in origin, but one direct and the other indirect—was combined a native feeling distinctly recognizable as early as the eleventh century, which assimilated them into a homogeneous style, which flourished from the twelfth to the sixteenth century, but which, after the latter date, began to degenerate and lose its purity through the introduction of foreign influences and ill-judged imitations of Western art.

The very subject of the picture ascribed to Methodius seems to give the keynote of the ascetic and almost saturnine character of Byzantine pictures, with their sombre tones and triste carnations, their rigid and conventional solemnity, their stereotyped monotony of types, to which the ancient Art of Egypt offers, perhaps, the aptest parallel. The Holy Mountain of Athos, the mountain of 900 churches, is to-day the metropolis of Byzantine art. M. Didron has described how the painting of sacred subjects is there executed in the monasteries.

The minute directions as to treatment given in the ancient "Manual for Painters," by Diodorupus, are followed with literal precision down to the least details, so that the painter's labor has become a mere mechanical exercise.

Louis XIV. sent for Bernini to design the additions and alterations contemplated at the Louvre, and it was a happy thing for France that this high and haughty architect was disgusted with the workmen of Paris, and returned to Italy without executing his designs, for, grand as they were in respect of dimensions, they were exceedingly corrupt in composition. But there is a still weightier reason why France had cause to rejoice in their rejection, which is, that it gave Perrault an opportunity of ornamenting the capital with one of the most splendid monuments of art that Europe can boast; one which changed the heavy style then in vogue, and gave the French artists that impulse whose power is still in action upon them. The beauties of the façade of the Louvre so completely overpowered its defects that one overlooks its coupled columns and the arch of the central door rising into the story of the colonnade. It seems to be the fate of architects to fall under the lash of poets. Ben Jonson lampooned Inigo Jones in his "*Bartholomew Fair*," under the title of Lantern Leatherhead. Pope and Vanbrugh did not very well agree. So Perrault, whose first profession was that of medicine, which, however, he only practised for his friends and the poor, having spoken ill of one of Boileau's satires, was told by the poet that "*De méchant médecin devient bon architecte*." Perrault competed in this work with Le Vau, the king's principal architect, against whom and others he was successful; he was, however, assisted in the execution, as it is said, by that artist, though, from Perrault's intimate acquaintance with the several branches of science, one can scarcely believe the assistance was necessary. Contemporary with Perrault was Le Mercier, the architect of the church of St. Roch, in the Rue St. Honoré, at Paris, who followed, but with much originality, the precepts and principles of the Venetian school, and died in 1660, twenty-eight years before the decease of Perrault.—*The Architect*.

Sales.

Prices of the principal numbers in the Defossés collection recently sold at Hotel Drouot:

	Inches.	Francs.
Corot: "La Toilette" (35 x 70).....		185,000
This is the highest price ever obtained at auction for a Corot. His "Orpheus" was bought by Mr. Potter Palmer at the Cottier Sale, in 1892, for 115,000 francs.		
Corot: "L'Atelier du peintre" (24 x 16).....		32,000
Corot: "Saint Sebastian" (51 x 35).....		48,000
Courbet: "L'Atelier" (142 x 235).....		60,000
Millet: "The Bark" (12 x 16).....		39,000

A Moonlight Scene, which came from the Duncan Sale, London.

Besnard: "Fishermen Unloading a Boat" (19 x 24).....	6,200
Boldini: "Versailles" (12 x 16).....	1,550
Boudin: "Low-water, Etretat" (18 x 26).....	2,600
Cazin: "Old Harbor of Nimeureun" (34 x 45).....	18,000
Courbet: "The Roe; Snow Effect" (12 x 16).....	4,100
Daubigny: "Pasturage near the River" (19 x 32).....	25,600
Daumier: "The Wrestlers" (10 x 52).....	9,000
Daumier: "The Scholar's Departure" (11 x 9).....	3,000
Delacroix: "Christ at the Tomb" (35 x 40).....	16,800
Diaz: "The Pond" (8 x 12).....	6,100
Jules Dupré: "The Shepherd and His Flock" (7 x 9).....	3,400
Henner: "The Reader" (11 x 9).....	3,100
Isabey: "The Boats" (9 x 13).....	2,200
Menard: "The Bathers" (37 x 30).....	3,200
Leleux: "The Young Seamstress" (13 x 9).....	640
Millet: "Winter" (80 x 44).....	10,500
Monet: "The Church of Vernon" (20 x 24).....	7,000
Monet: "The Seine at Asnières" (21 x 29).....	11,500
De Nittis: "Young Women in the Wheat-field" (14 x 11).....	505
Pissarro: "Field at Eragny" (23 x 29).....	1,700
Raffaelli: "The Ass" (25 x 28).....	1,200
Renouard: "The Garden" (20 x 24).....	2,150
Rousseau: "Fontainebleau" (18 x 26).....	16,500
Rousseau: "Autumn" (16 x 11).....	5,000
Sisley: "The Snow" (18 x 22).....	3,700
Thaulow: "Evensong" (28 x 36).....	4,500
Troyon: "The White Cow" (20 x 28).....	21,500
Troyon: "Pasturage" (19 x 24).....	10,200
Water colors:	
Besnard: "Nympe".....	2,150
Jacquemart: "Kermesse à Menton".....	8,250
Lhermitte: "The Hay Harvest".....	780
Millet: "Les Foins".....	20,000
Millet: "The Man with the Spade".....	1,000
Millet: "The Shepherd".....	1,250

The total amount for ninety-eight numbers was 787,650 francs.

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Of the larger priced pictures in the Mendonca Sale, recently held, I would quote the following:

Corot: "Shepherd and Goat" (34 x 25). Bought by Mr. Leon Marshall.....	\$4,600
Raeburn: "Portrait of Lord Byron" (28 x 23). Mr. William Clausen.....	2,000
Greuze: "The Dead Bird" (26 x 22). Mr. J. F. French.....	2,300
Turner: "Nelson's Funeral Car" (18 x 28). Mr. Charles R. Flint.....	3,300
Hals: "Portrait of a Professor" (27 x 21). Mr. C. R. Flint.....	2,000
Veronese: "Esther before Ahasuerus" (66 x 85). Mr. G. W. Thorne.....	2,500

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At a recent sale at Silo's Fifth Avenue Art Galleries there were sold among lots of lesser note, some interesting Fortuny's, which brought the following prices:

"The Reader" (pen and ink), \$70; "Studies" (wash drawing), \$80; "Noonday Rest," \$170; "In Old Madrid," \$220; "The Adoration," \$400; "The Cachucha," \$1,100.

The large Bouguereau "Pandora" (26 x 36½) brought only \$2,200.

* * *

Of a sale of Jongkind paintings and water colors, held recently in Paris, I give the following prices, which are representative of other prices paid for pictures of the same size in that sale. The size is given in inches, the price in francs: "La Rue de Saint-Severin" (22 x 16), 7,500; "Snow on the Boulevard de l'Hôpital" (16 x 20),

6,000; "Mill at Delfshaven, Sunset" (13 x 19), 5,500; "Le Port Royal" (13 x 19), 6,300; "Sunset on l'Escout" (10 x 13), 2,500. Water-colors: "Old Gate at Rotterdam" (12 x 20), 5,000; "Rotterdam" (12 x 18), 2,150; "Fishing Boats at Dordrecht" (9 x 12), 1,280; "The Quay at Brussels" (10 x 12), 760; "Mill near Antwerp" (9 x 14), 885. The total for forty-four numbers was 102,490 francs.

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Christie, Manson & Woods sold recently some pictures of the old Holland School at the following prices:

Brekelenkam: "The Afternoon Nap," £400. K. de Moor: "Portrait of the Duke of Berwick," £105. J. van Ravenstein: "Portrait of a Lady in Black with Jewelry Ornaments," dated 1634, £624. Salomon Ruysdael: "Scheveningen," £915. A. van Dyck: "Portrait of the Countess of Manchester, and her Daughter, Lady Dick," £270.

French School—J. Boucher: "Pastoral, Shepherdess in Blue Robe, and Shepherd Playing the Flute," signed, and dated 1766, £1,102. N. Lancret: "Country Festival on the Terrace of a Palace" (panel), £2,548. A. Watteau: "The Village Bride," £1,300.

* * *

Messrs. Christie, Manson & Woods sold recently the collection of Mrs. Cornelius Hertz, in which the following prices were paid: C. Barque, "A Greek Soldier," £220; Corot, "A River Scene," £346; Daubigny, "Les Bords de l'Oise," £756; Daubigny, "A River Scene, Storm Effect," £483; N. Diaz, "Diana," £152; J. Dupré, "A Rocky Coast Scene," £357; L. Fromentin, "The Halt," £451; J. L. Gérôme, "Girls in a Roman Bath," £105; E. Hébert, "Calvary," £178; H. Henner, "Head of a Young Girl," £115; E. Isabey, "A Beach Scene," £231; Isabey, "A Lady with Two Children," £136; C. Jacque, "A Shepherdess," £546; M. Liebermann, "The Almshouse," £325; E. van Marcke, "Cattle Resting," £441; A. de Neuville, "The Prisoner," £630; de Neuville, "The Zouave Sentry," £189; A. Pasini, "A Market at Constantinople," £325; T. Rousseau, "A Landscape," £126; F. Roybet, "The Card-players," £441; F. Ziem, "A View of the Doge's Palace at Venice," £273.

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Messrs. Christie, Manson & Woods sold on the 21st inst. the following drawings, the property of the late Mr. W. Dell: Rosa Bonheur, "A Bullock Wagon in Spain," £68; G. Cattermole, "The

Armourer's Shop," £52; T. S. Cooper, "A Cow and Three Sheep, Winter," £131; D. Cox, "Hadden Hall," £262; "A Common Scene," £64; "A View of Bolton Abbey," £141; C. Fielding, "The Wreck," £225; "A View over an Extensive Landscape," £273; "A Lake Scene, Evening," £73; "A Woody Landscape," £52; B. Foster, "Bellaggio," £299; "A River Scene," £273; "A Girl at a Spring," £50; Sir J. Gilbert, "The Traitor," £141; "Don Quixote in his Study," £105; A. C. Gow, "The Duellist," £131; C. Haag, "Bedouin Soldiers and Camel in the Desert," £257; W. Hunt, "The First Shave," £199; "Purple and White Grapes, Pear, and Chestnuts," £178; "Primroses and Hedge-sparrows' Nest," £115; "Apricot, Grapes and Berries," £57; J. Holland, "A View in Venice," £94; J. F. Lewis, "A Merchant in the Bazaar at Cairo," £136; S. Prout, "A Normandy Town," £225; "View of an Old Building," £99; J. M. W. Turner, "The Sandpits," £178; "A View of Kelso," £89; "Ancient Rome," £325; P. De Wint, "A View at Bray," £351; "Lincoln," £504; "Sandpits," £60; "A River Scene near a Mansion and Tower," £99; C. Fielding's picture, "Sandhills by the Seashore," fetched £105.

The following drawings, from various collections, were sold on the same day: C. Fielding, "A Landscape, with a Stream and Cattle," £120; "View near Crocydon," £73. A. Neuhuys, "A Dutch Peasant Woman and Two Children," £111. H. W. Mesdag, "A Sea Piece," £57. J. Israëls, "Fisherwomen Waiting for the Boats," £81. B. Foster, "Witley, Surrey," £105; "Palazzo d'Aruna, Naples," £63; "St. David's, South Wales," £60; "Bath," £60. W. Hunt, "A Boy with a Pitcher," £84; "A Warrior Bold," £54.

The same firm sold on the 22nd inst. the following. Drawings: S. Prout, "The Market-place, Munich," £110. F. Tayler, "Gillie and Deerhounds," £55. E. Duncan, "A View of Spithead," £63. C. Fielding, "Cottages in Essex," £50. Pictures: "Dunkirk, from the Lower Harbor," £451; "Loch Lusklin, Argyllshire," £252. J. B. Burgess, "The Promenade," £126. T. S. Cooper, "April Showers," £346; "Evening, Canterbury Meadows," £236. B. W. Leader, "Colwyn Bay," £273. E. M. Wimperis, "A View in Sussex," £131. P. Nasmyth, "A Farm Scene," £105. C. Stanfield, "War," £105. R. Madrazo, "The Nosegay," £152. R. Ansdell, "Turning the Drove, Aviemore," £119. J. F. Herring, sen., "The Farmer's Home," £141; "The Smitten Cavalier," £120 (figures in both by C. Baxter). J. Linnell, "The Hayfield," £283. J. B. Pyne, "View on the Avon below Bristol," £105. W. F. Witherington, "John Gilpin," £162. Paris Bordone, "The Baptism of Christ," £1,123.

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